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# THE

# MUSICAL GAZETTE

## An Independent Journal of Musical Events

AND

### GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



VOL. II., No. 8.]

SATURDAY, FEBRUARY 21, 1857.

[PRICE 3D.

#### Musical Announcements.

**CRYSTAL PALACE.—SATURDAY WINTER CONCERTS.**—The Fifteenth Concert will take place THIS DAY (Feb. 21st). Vocalists: Miss LEFFLER and The Orpheus Glee Union. Conductor, Mr. MANNS.

The Concert will commence at half-past 2 o'clock. Admission, 2s. 6d. Children, 1s.

#### MR. BRINLEY RICHARDS'

GRAND EVENING CONCERT, at EXETER HALL, Monday, March 2nd. Last appearance before Easter of Mr. Sims Reeves, and first appearance this season, of Picco, the Sardinian Minstrel, Mr. Brinley Richards, and the celebrated Orchestral Union, and also of Madame Thillon, who comes to London expressly for this concert—assisted by Madame Enderssohn, Madame Weiss, Miss Louis Vining, Mr. Weiss, and Allan Irving. Conductor, Mr. Balfe. Mr. Sims Reeves will sing Mr. Balfe's new song, "Come into the garden, Maud!" Miss Louis Vining, Mellon's new rondo, "The Syren of the ball" (accompanied by the Orchestral Union), Mr. and Madame Weiss, Brinley Richards' new duett, "How beautiful is Night." Tickets, 2s., 3s., and 5s., at Chappell's, and all music-sellers.

#### ST. MARTIN'S HALL.

TWO PERFORMANCES on the NEW ORGAN, Wednesday morning at 2, and Friday evening next, at 8 o'clock. Organist, Mr. J. T. COOPER. Area, 6d.; Galleries, 1s.; Reserved Seats, 2s. 6d.

#### BEAUMONT INSTITUTION, Mile-end.

—The next GRAND CONCERT, Thursday, Feb. 22. Artistes:—Mesdames Sims Reeves, Dolly, and Poole; Messrs. Sims Reeves, F. Boddy, W. Pettit, and A. Carter, Conductor, Frank Mori, Director, D. Francis, &c. Commence at half-past 7. Tickets, 3s., 2s., and 1s. 6d., at the Institution, and of Taylor, 84, Leadenhall-street. Annual subscription to reading room, library, entertainments, lectures, and concerts, one guinea.

#### NEW PHILHARMONIC SOCIETY,

Hanover-square Rooms.—The Subscribers are respectfully informed that the FIRST CONCERT of the season will take place on Wednesday evening, April 1, when will be performed some of the great works of Mozart and Beethoven, and, for the first time in public, an interesting and but little known work of the first-mentioned composer. The subscription will be for three concerts in the Hanover-square Rooms.—Subscription tickets for reserved seats, 2s.; professional subscription, also reserved, and subscription for unreserved seats, 1s. 6d. Conductor—Dr. WYLDE. It is intended to give the remaining concerts of the season in the New St. James's Hall, which is now being erected between Regent-street and Piccadilly, and which the Society has taken for five years from June next, for the purpose of giving its concerts there in future regularly each season. The dates of the concerts are—Wednesday evening, April 1; Wednesday evening, May 6; Wednesday evening, June 3. Subscribers are requested to apply for their tickets at Messrs. Cramer and Co.'s, 201, Regent-street; and Messrs. Keith, Prowse, and Co.'s, Cheapside.

WM. GRAEFFE NICHOLLS, Hon. Sec.  
33, Argyle-street, Regent-street, W.

**MISS E. STEELE, Vocalist,**  
begs all letters respecting engagements or pupils may be addressed to her new residence, 20, Alfred-terrace, Queen's-road, Bayswater.

#### Assistant Schoolmaster and Organist.

The Board of Management of the North Surrey District School, situate at Penge, Surrey, near the Anerley Station of the London and Epsom Railway, REQUIRE an ASSISTANT SCHOOLMASTER and ORGANIST, at Lady-day next. Candidates must be single persons, of unexceptionable religious and moral character, members of the Church of England, and competent as organist and to instruct the boys in singing, and to aid the head school-master in their general instruction and oversight, both in and out of the school-rooms; though, for assistance in the latter duty, a resident drillmaster is employed. The appointment is subject to the approval of the Poor Law Board, and the person appointed will be required to pass an examination by one of Her Majesty's Inspectors of Schools. The salary will be £50 per annum, with board, lodging, and washing. Applications, in the candidates' own handwriting, must state their age, present and previous occupations, accompanied by testimonials (not exceeding six in number), and be sent to me, sealed, and addressed "To the Board of Management of the North Surrey District School," on or before Friday, the 27th inst. Approved candidates will have notice of the day appointed for the election, when they will be expected to attend. Travelling or other expenses will not be allowed.

GEORGE FREDK. MERRIMAN, Clerk.  
Clapham-common, Feb. 13, 1857.

**ORGANIST WANTED, for a Parish Church, in Paddington.** Applications (which cannot be received from female or blind performers), with testimonials, to be addressed to the Churchwardens, care of Mr. Buckoke, 4, Alexander-street, Westbourne-park.

**To PROFESSORS of MUSIC.—Wanted,** in a large School, a GENTLEMAN, to devote the whole of his time to teaching and superintending the practice of his pupils. Applicants must state the salaries they require, the instruments they can take, &c., to Messrs. Wilkinson & Heath, Totteridge-park, Herts.

**To PIANOFORTE TUNERS.—Wanted,** in a country town, a TUNER, capable of regulating and repairs. A steady single person of business-like habits, age about 45, not objected to, if terms moderate. Testimonials from or reference to one of the principal London houses required. One of the Established Church preferred. Address, stating salary and other particulars, on or before March 1, to Y.Z. Cadby's pianoforte rooms, 42, New Bond-street, W.

**BUSINESS TO BE SOLD.**  
A Gentleman fully qualified to teach Vocal and Instrumental Music may obtain a highly respectable practice, varying from £100 to £150 per annum, (which has been in the family for the last twenty years), for £100; half required in hand. Address, Musicus, Skibbereen, County Cork, Ireland.

**MISS ELIZA HUGHES, Soprano,**  
111, Great Russell-street, Bloomsbury.

#### MR. E. ROSENTHAL

Begs to announce that, having completed a most successful engagement at the Rochester Theatre, he is engaged to appear at Canterbury for one week in English Opera, when he will repeat the following characters:—Count di Luna, *Il Trovatore*; Figaro, *Barber of Seville*; Count, *Sonnambula*; Caspar, *Der Freischütz*, &c., &c. Engagements after March 1st, to be addressed to 9, Holborn-square, Pentonville.

#### Mr. VAN PRAAG,

having recently returned from the Continent, begs to tender his thanks to the ladies and gentlemen of the Musical Profession for the kind encouragement of past Seasons, and at the same time to inform them that he continues the arrangement of Concerts, Matinées, Soirées, and Balls, as well as the superintendence of Bands, Choruses, &c., &c.

Communications addressed to him at Mr. Brettell's Printing-office, 25, Rupert-street, Haymarket, W., will be duly attended to.

#### Mr. MALLETT BLYTH, Baritone.

All letters respecting Engagements to be addressed to 20, Mabledon-place, Burton-crescent.

#### HERR C. OBERTHUR,

Harpist to H.R.H. the Duchess of Nassau, begs to inform his friends and pupils that he has returned from Ireland to resume his professional engagements in London. Letters to be directed to 14, Cottage-road, Westbourne-park-terrace, W.

#### HERR LIDEL, VIOLONCELLIST,

begs to announce that he has Returned to London. Address 24, Upper George-street, Bryanstone-square.

#### MR. I. O. PRAEGER

intends giving a CONCERT at the Mechanics' Hall, Nottingham, on Wednesday, February 25, 1857, assisted by Miss Swanwick, some pupils of Mr. Praeger, and the Yeomanry Cavalry Band, conducted by Mr. H. Newham.

#### MADAME ENDERSSOHN.

Letters to be addressed to No. 75, Harley-street, Cavendish-square.

#### MR. and MRS. ROBT. PAGET (R.A.M.),

Bass and Contralto (late of Atherstone),  
41, CUMMING-STREET, PENTONVILLE, LONDON.  
"Mr. and Mrs. P. are open to an Engagement in a Sunday Choir.

#### MR. LAMBERT, Basso Vocalist,

Pupil of Mr. Henry Phillips,  
51, Union-terrace, York.

#### ENGLISH BALLADS.—MR. C. BLAND

begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SINGING, on the most approved system, daily, from Ten o'clock in the morning until Six in the evening, at his residence, 84, Newman-street, Oxford-street.

#### Musical Publications.

The finest Set of Values of the season is the  
**CAVENDISH EUTERPEON VALSES,**  
as played at the Argyll Rooms, &c. Composed by DANIEL IMHOFF, and beautifully illustrated by Rosenthal. Free by post, 4s. Also, by the same author, Loreley Polka, as played at the Argyll Rooms, &c., beautifully illustrated by Rosenthal. Free by post, 4s.—Euterpeon Rooms, 547, Oxford-street. Imhof and Mukle, German organ-builders, pianoforte-makers, and music-publishers.

[FEBRUARY 21, 1857.]

## NOTICES, &amp;c.

Post Office Orders should be made payable to JOHN SMITH, Strand Office and addressed No. 11, Crane-court, Fleet-street, London.  
All remittances should be addressed to the publisher.  
Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

## THE MUSICAL GAZETTE

SATURDAY, FEBRUARY 21, 1857.

POSSIBLY Dr. WESLEY's serenity may not be disturbed by the letter of Mr. W. L. SMITH, which we have reprinted from the *Leeds Intelligencer*, and we therefore take the liberty of replying to a question contained in this communication. Mr. SMITH says:—"Had Dr. WESLEY extended the pedal organ at Liverpool to GGG only, there would have been some consistency in his design; but when the manuals are of GG compass, and the pedals descend to CCCC, how is it possible to couple the organs together without producing that annoying break which mars and spoils so many pedal passages, and eliciting effects which composers neither anticipated nor would eulogise?" To this, we believe, we may safely answer that it was never Dr. WESLEY's intention that the manuals of the Liverpool organ should be coupled to the pedal, in spite of his assertion "that to be constantly buzzing with pedal scales would be intolerable." The pedal organ at St. George's Hall—consisting of 17 stops—is supposed to be sufficiently powerful without employing the coupler, and we know of at least one stop in this department which does not "buzz;" it is the salicional, an open metal 16-feet pipe which corresponds with the dulciana, and for soft yet distinct bass nothing can be better.

The Doctor's letter, which we printed last week, appears to advocate the GG compass generally, in addition to defending his Liverpool specification, which may account for the apparent inconsistency of recommending a pedal organ with which the manuals are not to be coupled. The subject demands careful watching. Dr. WESLEY has been entrusted with the planning of the largest and most comprehensive organ in England, and, since all organs are required alike for accompaniment and solo performance, it is just possible that committees, churchwardens, and others in power, may feel inclined to do everything on a system advocated by so accomplished an organist, and we shall relapse possibly into GG compass and unequal temperament, which we think would be undesirable (\*diplomatic for detestable).

WRITING of organ-building reminds us that we received a letter in reply to the rather inflated epistle of Messrs. CONACHER and BROWN, the organ-builders, of Huddersfield. The writer complained of the quality of tone and the inequality of the voicing in instruments he had met with, built by this firm, but we could not publish the letter, as the inditer refused to give his name and address. We may take the opportunity of reminding numerous correspondents that this is an indispensable accompaniment to their communications, and that the name will not be published, if a request be made to that effect, or if it should seem to us impolitic.

• Picnic.



Her Majesty the Queen and His Royal Highness the Prince Albert, accompanied by Her Royal Highness the Princess Royal, visited the Haymarket Theatre, yesterday week, and witnessed the sixth representation of the comedy of *Double Faced People*.

Her Majesty and His Royal Highness the Prince, with the Princess Royal and the Princess of Hohenlohe-Langenburg and the Princess Feodore, honoured the Adelphi Theatre with their presence on Thursday evening. The Royal suite consisted of Lady Churchill, Lord Camoys, Major-General the Hon. C. Grey, and Lieut.-Colonel Ponsonby.

The following music has been performed at the Palace during the week.

The band of the 2nd Life Guards:—

Overture, <i>Meeres stille und Glückliche Fahrt</i> .....	Mendelssohn.
Walzer, "Frühlings Gras".....	Whittemann.
Entre Act and Brauchor, <i>Lohengrin</i> .....	Wagner.
Fantasia, <i>Don Pasquale</i> .....	Donizetti.
Overture, <i>Zampa</i> .....	Herold.
Selection, <i>La Juive</i> .....	Helevy.
Larghetto from <i>Symphony No. 2</i> .....	Beethoven.

By Her Majesty's private band:—

Overture, <i>Jenny Bell</i> .....	Auber.
Romance .....	Beethoven.
Duet and Chorus .....	Sir H. R. Bishop.
Mélange François .....	Hardy.
Marsch, "Amorbacher Liedertafel" .....	Becker.
Overture, <i>La Barcarolle</i> .....	Auber.
Selection, <i>La Pro aux Clercs</i> .....	Herold.
Adagio and Allegro .....	Reissiger.
Airs de Ballet, <i>Guanilame Tell</i> .....	Rossini.

## Metropolitan.

## SACRED HARMONIC SOCIETY.

Mr. Costa's oratorio, *Eli*, was performed, for the first time this season, yesterday week. It is something wonderful for a new oratorio to jump so suddenly into popularity, and Mr. Costa may congratulate himself upon the hearty reception accorded to a work which has not been given to the public more than eighteen months. The heartiness of this reception is not owing solely to the novelty of the oratorio, or to the announcement of a sacred work by so popular and respected a conductor as Mr. Costa; there is intrinsic merit in *Eli*, and we are much mistaken if the beauty of some of the airs, the clearness of the concerted pieces, and the perspicuous nature of the instrumentation, do not ensure for it a frequent performance by every society of note cultivating sacred music. It is idle to discuss the probability of a work becoming immortal, but if *Eli* be handed down to future generations, it will be by virtue of the characteristics we have specified. The lofty and sublime style of Handel and Mendelssohn is decidedly absent: yet since *Eli* was produced we have heard nothing but the most unqualified praises of its composer. His originality has been talked about quite largely, and his admirers have voted the work "immortal," and worthy of being classed with the grandest conceptions of the great masters to whom we have alluded. Nothing can be more absurd than this. Mr. Costa, himself a Neapolitan, and engaged during the greater part of his residence in England in the superintendence of Italian operatic performances, would have been a marvellous genius if he could at once produce a sacred work to equal *The Messiah* or *Elijah*. *Eli* in no way approximates to these; it is simply meritorious. Let the enthusiastic admirers of Mr. Costa content themselves with such epithets: they do not imply "faint praise." We were amongst the first to do honour to the production of the accomplished conductor, when it was given before Her Majesty at Exeter Hall last year, and we pretty fully explained at that time to what extent *Eli* might be lauded.

The principals on this occasion were Madame Rudersdorff, Miss Dolby, Mr. Sims Reeves, and Signor Belletti. For a long time we have not had a more accomplished singer than Signor Belletti, but his voice is by no means adapted for the sombre and heavy music of *Eli*. Herr Formes, strongly as we have objected to his appearance in English oratorio, was most satisfactory in this character, and his ponderous voice was just what the part demands. In the absence of Herr Formes, and if a foreign vocalist must be engaged for such music, no one better than Signor Belletti could have been selected.

The other soli parts were admirably filled. The chief points for each voice,—Hannah's song of exultation, the defiant "Philistines, hark!" and the simple and touching "Evening Prayer" of the child Samuel—received full justice, and the unaccompanied

quartett, "Hear them, Lord" was encored, a compliment also paid to "Philistines, hark!" which was given with abundant energy by Mr. Sims Reeves. Mr. Montem Smith and Mr. Thomas must be mentioned, though the subordinate tenor and bass parts are of small character.

The band played admirably. The choruses were open to improvement. There was no performance last night, so we trust that two or three hours were consecrated to a strenuous rehearsal of *Eli* for next Friday.

#### CRYSTAL PALACE.

The attendance at the fourteenth concert was most gratifying. The weather encouraged many to journey to Sydenham who would otherwise have hesitatingly remained in town, and the concert-room was thoroughly filled. The singing of Miss Clara Fraser and Mr. Wilby Cooper was universally admired, though neither were so successful in their Italian songs—"Dove sono" and "Il mio tesoro,"—as in the English, "The spell is broken" and "Orynthia." In the ballad Miss Fraser, in addition to a voice of great sweetness and purity, gave evidence of much feeling; and Mr. Wilby Cooper, in Bishop's ever-pleasing "Pilgrim of Love," was as successful as a most grateful tenor voice and chaste style might be expected to prove. The beautiful duett, "List, dearest, list, 'tis the nightingale," from Balfe's *Keolanthe*, was given by Miss Fraser and Mr. Cooper with much expression and smoothness.

The instrumental portion of the programme was a good selection. Beethoven's magnificent *Sinfonia Eroica* opened the concert, and Auber's *Haydée* overture formed a sparkling conclusion. A Scotch overture by Gade, two movements from Spohr's first clarinet concerto, performed by M. Papé, and solos for violoncello by Herr Daubert, were agreeable pieces, and were highly enjoyed by the vast audience.

The following is the return of admissions for six days, from February 13 to February 20:—

		Admission on Payment.	Season Tickets.	Total.
Friday	Feb. 13	..	793	268
Saturday	" 14 (2s. 6d.)	..	618	2,203
Monday	" 16	..	1,156	293
Tuesday	" 17	..	1,120	283
Wednesday	" 18	..	929	395
Thursday	" 19	..	737	220
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	Total	..	5,353	9,015

#### MONDAY EVENING CONCERTS.

Last Monday Miss Clara Seyton gave a Shaksperian and Musical Entertainment, illustrative of English comedy, concluding with a comic medley, called "A musical scamper over Europe." Some glees were given by the London Vocal Union.

THE Surrey Bachelors gave their seventh annual ball on Monday last. The great Music-hall of the Surrey Gardens was engaged for the occasion, and about 700 persons assembled to dance to the enlivening strains of Adams's excellent band. The principal chandeliers in this building are in the first gallery, and the area of the hall, consequently, had not the brilliant appearance which it should have worn. An intolerable amount of dust by no means tended to clarify the atmosphere. Some of the gentlemen looked as if they had just returned from the "Derby." The stewards were active, and Mr. Frampton, *toujours jeune et toujours gai*, officiated as master of the ceremonies excellently, but it is no easy matter to make a ball go off well in a building of such dimensions, and which has never before been used for the same purpose. In the absence of a good room in Surrey, we are of opinion that the Bachelors had better hold their terpsichorean festival in one of the established ball-rooms of the metropolis. The profit accruing from the ball will be handed over to the Managers of the Walworth Literary and Scientific Institution, to be added by them to the fund now in formation for building the library and reading-room, on the ground adjoining the lecture-hall. There was, we conceive, room for improvement in the mode in which refreshments were supplied. We were given to understand that first-rate and ample arrangements had been made by the stewards, but that these were frustrated by the contractor whom they were compelled to employ. We would recommend the stewards

in future to insist on the right to employ a person whom they know and in whom they can confide. Lord Ernest Vane Tempest was observed amongst the company. The dances were pleasing and varied.

**EYRE ARMS.**—The third of Mr. George Forbes's subscription concerts took place here on Tuesday evening. The vocalists were Miss Messent, Mr. Sims Reeves, and the Quartett Glee Union. Instrumentalists—Herr Pollitzer (violin); Miss Susan Goddard, Miss Manning, and Mr. George Forbes (pianoforte). We regret that we were too late for Miss Susan Goddard's performance of Beethoven's sonata in G, for it was her best opportunity, and report speaks of her as much improved. In the grand duo with Mr. Forbes, as also in the grand trio with this gentleman and Miss Manning, she acquitted herself to the entire satisfaction of the audience. The vocal gem of the concert was Beethoven's "Adelaida," sung by Mr. Sims Reeves, who also sang a Scotch duett with Miss Messent, and a new song of Mr. Balfe's, "Come to the garden, Maud," in both of which he was encored. Miss Messent gave Wallace's pretty song, "Why do I weep for thee," and a ballad with her accustomed purity and grace. Herr Pollitzer has abundance of digital power, and brings an excellent tone out of the violin. Some glees and part-songs, by the Quartett Glee Union, whose singing is unexceptionable, gave relief and variety to the selection. The last concert will take place on the 10th of March.

**THE WESTMINSTER BELLS.**—The largest of the four quarter-bells for the Westminster clock was cast last week at Norton, near Stockton, the birthplace of the great bell. It is pronounced to be of the intended note B, a fifth above the great bell, and an octave below the bell which was lately cast of similar metal by Messrs. Warner from the same pattern, but of half the size and one-eighth of the weight, for the cast-iron clock, with the Westminster clock escapement, made by Mr. Dent, of the Strand, for the Queen at Balmoral. The diameter of this bell is six feet exactly, and its weight will be a little under four tons; it will, therefore, rank next to the great clock bells of Lincoln, St. Paul's, and Exeter, and above those of Canterbury and Gloucester, and considerably above the tenor bells of the largest peals in England—Exeter, St. Mary-le-Bow, and York Minster.

**MR. ANGUS FAIRBAIRN,** assisted by the Misses Bennett, gave an entertainment, entitled "Homely Songs and Homely Sayings," at the London Mechanics' Institution, on Wednesday evening.

**MR. W. LANGDON** gave a concert at Sussex Hall on Wednesday, having engaged the Misses Day, Miss Esther Jacobs, and Miss Edwin; Messrs. G. Perren, G. Tedder, and Hamilton Graham. Mr. Berger and Mr. Naylor at the pianoforte.

**MADAME TUSSAUD'S EXHIBITION.**—A portrait of Leopold Redpath has just been completed and placed in this establishment.

The annual festival of the Royal Society of Musicians is fixed for the 26th of March.

**MISS ALLEYNE GOODE** gave the first of three soirées, at her residence, on Thursday.

#### ANNOUNCEMENTS FOR THE WEEK.

**THIS DAY.**—Crystal Palace Concert, 2½.

Saturday Evening Concert, St. Martin's Hall, 8.

**MONDAY.**—Amateur Musical Society's Concert, Hanover-sq, 8½.

People's Concerts, St. Martin's Hall, 8.

**TUESDAY.**—Mr. Salaman's Musical Lecture, Marylebone Institution, 8.

**WEDNESDAY.**—Organ Performance, St. Martin's Hall, 2.

Mr. Allcroft's Concert, Sadler's Wells Theatre.

**FRIDAY.**—Organ Performance, St. Martin's Hall, 8.

*Eli*, by Sacred Harmonic Society, Exeter Hall, 7½.

**SATURDAY.**—Crystal Palace Concert, 2½.

#### Opera.

An Italian opera company is forming, under the auspices of Mr. Mitchell we believe, embracing the services of Miss Catherine Hayes, Signors Pierini and Badiali. We hear that *Linda* is the first opera to be represented, and that the company is organized for a tour in the Irish provinces.

[FEBRUARY 21, 1857.]

### Theatrical.

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**DRURY LANE.**—A new drama, entitled *The Black Book*, being an adaptation by Mr. Palgrave Simpson of *Les Mémoires du Diable*, a piece performed in Paris last year, has been produced at this house. Mr. Charles Mathews takes the principal character, but it is certainly not suited to him, and though it was intended to run *The Black Book* until the end of the season, we perceive that the bill of fare has been altered for the ensuing week. The pantomime continues to draw, and it thoroughly deserves its good attendance. It is most spiritedly put on the stage, and the transformation scene is magnificent.

**LYCEUM.**—A new play, by Mr. Westland Marston, was produced on Monday last with success. We cannot enter into a notice until next week.

*Othello* draws large houses. It is to be performed to-night. In spite of the length of the burlesque and pantomime, *The Cagot* has been repeated, and is to be given one night this next week. The date will probably be given amongst our theatrical advertisements.

**SADLER'S WELLS.**—Shakspeare's *Two Gentlemen of Verona* was played on Wednesday for the first time at this theatre. In Warburton's edition of the poet, there are the following remarks on this play:—

"It may very well be doubted whether Shakspeare had any other hand in this play than the enlivening it with some speeches and lines thrown in here and there, which are easily distinguished, as being of a different stamp from the rest."

If the play be wholly Shakspeare's, it bears internal marks of being one of his earliest: the characters are indicated rather than drawn, and the story and incidents, which are not without interest, weakly developed; yet the dialogue teems with the writer's characteristics, and contains passages as beautiful of their kind as any throughout his works. The following lines are familiar to most readers:—

*Lucetta.* I do not seek to quench your love's hot fire;  
But qualify the fire's extreme rage,  
Lest it should burn above the bounds of reason.

*Julia.* The more thou darfst it up, the more it burns  
The current that with gentle murmur glides,  
Thou know'st, being stopp'd, impatiently doth rage;  
But, when his fair course is not hindered,  
He makes sweet music with the enamell'd stones,  
Giving a gentle kiss to every sedge  
He overtaketh in his pilgrimage;  
And so by many winding nooks he strays,  
With willing sport, to the wild ocean.  
Then let me go, and hinder not my course:  
I'll be as patient as a gentle stream,  
And make a pastime of each weary step,  
Till the last have brought me to my love;  
And there I'll rest, as, after much turmoil,  
A blessed soul doth in Elysium.

It has been said of Shakspeare, that he is not so much an imitator, as an instrument of nature, that it is not so just to say that he speaks from her, as that she speaks through him—*ecce signum.*

*Valentine.* And why not death, rather than living torment?  
To die, is to be banish'd from myself;  
And Silvia is myself: banish'd from her,  
Is self from self: a deadly banishment!  
What light is light, if Silvia be not seen?  
What joy is joy, if Silvia be not by?  
Unless it be to think that she is by,  
And feed upon the shadow of perfection.  
Except I be by Silvia in the night,  
There is no music in the nightingale;  
Unless I look on Silvia in the day,  
There is no day for me to look upon.

The main attraction of the piece as an acting play, is in the characters of the two servants, Speed and Launce. Speed's wit and humour are sometimes a little quaint and far-fetched, but Launce is a gem, and his dog Crab, hardly inferior to him, at least on the stage. Honest Crab, who was as ugly as he need be, had his nose blacked for the nonce; his master's account of his unmanly exploits among the gentlemanly dogs under the

table, and in Silvia's apartment, elicited an uproar of merriment. Crab seemed a good deal troubled with the fleas, which, by giving him something to do, aided the effect of his performance, for which, we trust, he received a good supper, for he deserved it. Mr. Lewis Ball was an admirable Launce, and Mr. C. Fenton (an improving actor) a very efficient Speed. Messrs. Marston and Robinson were the "Two Gentlemen." Miss Eburne was the Julia, and Silvia was given to the pretty Jenny Marston, who knows well how to aid the beauties of nature by a costly and graceful toilet. There are some new and striking scenes of which the first—an Italian garden—is probably the best.

**STRAND.**—The new piece entitled *The Pride of Poverty* is a series of dramatic pictures rather than a drama. A wealthy banker having by duplicity and fraud ruined his neighbours and dependants, is at last ensnared in his own wiles. The object of the piece is to trace his victims through the different stages of penury to utter and hopeless destitution. Among the performers, Mr. J. Clarke, as an itinerant bookseller, Mr. Kinloch, and the clever Miss Cuthbert deserve mention. A scene of Waterloo-road by night is effective, and the double room in Short's-gardens gives a painful picture of the lodgings of the utterly destitute.

### Theatres.

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#### PRICES. TIME OF COMMENCEMENT, &c.

**ADELPHI.**—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

**ASTLEY'S.**—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

**DRURY LANE.**—Upper Gallery, 6d.; Lower Gallery, 1s.; Pit, 2s.; Upper Boxes, 1s. 6d.; First Circle, 2s. 6d.; Dress Circle, 3s.; Stalls, 5s. Private Boxes, 10s. 6d., £1 1s., £1 11s. 6d., and £2. 2s.—Doors open at half-past 6, commence at 7.

**HAYMARKET.**—Box-office open from 10 to 5. Orchesrta Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

**LYCEUM.**—The Box-office open from 11 to 5 o'clock. Stalls, 5s. (reserved the whole of the evening); Dress Circle, 4s.; Upper Circle, 3s.; Pit, 2s.; Gallery, 1s. Half-price to all parts of the House at 9 o'clock, Stalls excepted. Doors open at half-past 6, commence at 7.

**MARYLEBONE.**—Boxes, 2s. (half-price at 9 o'clock, 1s.); Pit, 1s. Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

**OLYMPIC.**—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

**PRINCESS'S.**—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

**SOHO.**—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

**STRAND.**—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

**SADLER'S WELLS.**—Dress Circle, 3s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 7, commence at half-past 7.

**STANDARD.**—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 6d.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 3d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

**SURREY.**—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

## CHORAL SERVICES

For February 15, being Sexagesima Sunday.  
ST. PAUL'S CATHEDRAL.

CHANT.	SERVICE.	ANTHEM.
M.—Beale in A.	Aldrich in G.	
E.—Lawes in C.	Wise in E flat.	Awake, put on thy strength. Wise.

## CHAPEL ROYAL, ST. JAMES'S.

M.—Rt. Cooke in G.	Nares in C.	I have set God. Goldwin.
E.—Dr. Cooke in E.	Nares in C.	Save Lord, and hear us. Hayes.

## ST. GEORGE'S CHAPEL ROYAL, WINDSOR.

M.—Randall in E. Cooke in G.	Rogers in D.	Cast thy burden. Mendelssohn.
E.—Turle in F. Crotch in C.	Cooke in G.	Plead Thou my cause. Mozart.

## TEMPLE CHURCH.

M.—Humphrey in C. Camidge in E flat.	Cooke in G. Sanctus, &c., Aldrich in G.	Praise the Lord. Mozart.
E.—Woodward in B flat.	Cooke in G.	Teach me, O Lord. Boyce.

## LINCOLN'S INN.

M.—Tallis and Par- nell in E flat.	Aldrich in G.	Hear my crying. Weldon.
E.—Gibbons in E flat.	Aldrich in G.	In Thee, O Lord. Weldon.

## LEGAL.

—o—

WEDNESDAY, FEB. 18.  
(Before Vice-Chancellor Sir R. T. KINDERSLEY.)  
CLARK V. THE ROYAL PANOPTICON.

This case was argued on the 11th and 12th of this month upon two motions—one by the mortgagees, and the other by the council of the Royal Panopticon in Leicester-square, and both having for their object the dissolution of an injunction granted by his Honour during the long vacation to restrain a sale of the concern, building, &c., when the matter was argued by counsel on either side. The questions now at issue were whether the council had power to authorize the mortgagees to sell, and if not whether the council had such power? His Honour, when the motions were argued, was clearly of opinion that the council had full power to deal with the property of the corporation as they thought fit, with the authority of a general meeting, there being nothing to show that such sanction had not been obtained; but upon the question whether they were right in delegating the power of selling to the mortgagees—that is, whether they had any such power under the charter and deed of settlement—his Honour reserved his decision.

Mr. Bailey and Mr. C. Hall appeared upon the first motion; Mr. Rawlinson, for other mortgagees, supported the dissolution of the injunction; Mr. Glasse and Mr. Beales appeared upon the second motion for the council; Mr. Terrell and Mr. Stiffe opposed both motions on behalf of the plaintiff.

The Vice-Chancellor now said that it was remarkable that there should be such a dearth of authorities upon the chief point raised in this case—namely, whether a special power to a trustee to mortgage included a power to mortgage with a power of sale. But, upon principle clearly established, he apprehended that beyond all question a special power to a trustee to mortgage did not include a power to mortgage with power of sale. If it did it would involve the absurd result that a trustee with special power to mortgage, and who himself has no power to sell, could delegate such a power to another. It was said that the practice had become universal to insert in every mortgage a power of sale, and no doubt it had become more common than it was thirty years since, when he (the Vice-Chancellor) first attended

to these matters, but it could never be considered as a necessary incident. It was said that a trustee might do whatever a prudent owner might do, but that was most fallacious, for a prudent owner might do many things which in a trustee would be a downright breach of trust; for instance, an owner might invest in railway shares, or in shares in the Royal British Bank, or the Tipperary Bank, or any of such bodies as had lately become so notorious, but how could a trustee do so? The practice of giving such a power had become far less desirable since the Chancery Improvement Act, which enabled mortgagees or mortgagors to sell or foreclose, and that was a very beneficial provision. The charter and deed of settlement gave a power to sell or mortgage, and, applying the principle referred to, that did not enable a mortgage with power of sale. This applied to the land. The chattels, comprising the objects of science and art, stood on a different footing, inasmuch as they could not be mortgaged without a bill of sale, or some such instrument to make the security of any value, and, therefore, with regard to those chattels, there was a right in the mortgagees to sell. Then came the question whether the plaintiff had by his concurrence or acquiescence debarred himself from obtaining relief in this court by injunction, and maintaining that injunction? His Honour then referred to the circumstances attending the mortgagees, and said that, even assuming, as it was alleged, that Mr. Clarke had ever objected to and voted against what he complained of, as the matter took place in 1853, and he had lain by until 1856, he was now precluded from any relief in consequence. Nay more, the authorities went further, and decided that where, as here, a party sued on behalf of himself and others the acquiescence and concurrence of any one of those others were sufficient to disentitle a plaintiff to relief, although he might not then have been a member of the body. With respect to the second motion, it was difficult to see why the council had been included in the injunction, for as owners, of course, they were able to deal with the property as they thought fit. The statements in the bill were sufficient to blind the defendants to the circumstances, and therefore it was competent to them now to raise the question of acquiescence. Upon these grounds, although the mortgagees had no power to sell the land, yet upon the ground of acquiescence and full power in the council, the injunction must be dissolved with costs as to both motions, including the costs of obtaining this injunction.

## Provincial.

—o—

BRADFORD.—M. Kossuth delivered a lecture in St. George's Hall on Monday night to the working classes, on "The Political State of Continental Europe." The Mayor (H. Brown, Esq.), occupied the chair, and there was an audience of fully 4000 persons present. In alluding to the Hungarian war, in 1848-9, M. Kossuth remarked that Hungary would have sent Russia home much in the same state that Russia sent home Napoleon in 1813 had she not been assailed by domestic treason, and that treason would not have been possible had not Lord Palmerston refused to recognize Hungary as an independent nation. This made the treason of Gorgye, and thus Hungary fell.

ST. GEORGE'S HALL: ITS PECUNIARY POSITION.—We are sorry to record that this magnificent hall is in a very critical state. The annual general meeting of the shareholders has just been held, and from the report read by Mr. Olivier, the secretary, it appeared that during the past year the income from all sources had been only £1208, while the expenditure amounted to £2011, showing a deficiency of nearly £900. Altogether, the outlay of the company has been between £30,000 and £40,000; £16,000 is the amount paid up in shares; £8000 has been borrowed on mortgage of the hall: £2000 has been issued on bonds; and at the present time the liabilities of the company are £16,017 18s. At the adjourned meeting, on Wednesday last, S. Smith, Esq., chairman of the company, presiding, the directors presented a report, in which they express surprise that such heavy liabilities were incurred last year (principally owing to the Festival), when the company were so much embarrassed, without the consent of the shareholders. The directors found that one of three things must be adopted—that there should be an issue of preference shares; that a new company should be formed to buy up the

old one; or that the hall must be sold. It was mentioned that the organ, which cost £1800, was the private property of Mr. Smith, and that it was lent to the company for £100 per year.

**BRIGHTON.**—The first meeting of the Brighton Amateur Symphony Society took place at the Music-room of the Royal Pavilion, on Wednesday last, after an *interregnum* of a year. The first part of the programme consisted of Mozart's overture to *Figaro*, and Haydn's symphony in B flat, No. 4. Both these compositions were well played by an orchestra of about thirty members, most of them amateurs.

The second part included Auber's overture to *Le Dieu et Le Bayadère*, and a fantasia on airs from *Lucrezia Borgia*, arranged expressly for the society by their leader, Mr. Gutteridge, with solos for clarinet, violin, bassoon, violoncello, and cornet. This piece gave general satisfaction; and, from the familiarity of the airs, and the good playing of the soloists, it narrowly escaped an encore. As a relief to the instrumental music, Miss Strong sang two songs in a very chaste and pleasing manner. In the first, "Seest thou at even," the violin obbligato was played by Mr. Brown.

Mr. C. K. Sala died suddenly on Tuesday night, in the New-road, where he has been residing with his mother, Madame Sala, well known in musical circles. The cause of Mr. Sala's death was apoplexy. He was about to retire to his bed-room, after placing his boots outside the door for the servant, when he fell forward on his face. The servant immediately gave an alarm, and when he was raised he was still alive, but before medical aid could be procured life was extinct. The deceased gentleman was 34 years of age. Up to the time of his death he was in the enjoyment of his usual health and spirits.

**COVENTRY.**—People's concerts have just been projected by Mr. W. Mabbatt, who has addressed the public in the following terms:—

"As Coventry possesses one of the largest and best Music Halls in the Midland Counties, I am desirous that our ancient city shall not be found wanting in the promotion of music as a means of elevating the mind; I therefore purpose giving a series of concerts that will not fail to realize this object,—be worthy of the noble building,—your approbation,—and the patronage of our citizens generally."

"To prevent all possibility of exclusiveness, the prices of admission will be available to the humblest of our operatives; whilst the efficiency of the performances, and the celebrity of the artistes, will, I trust, also render them attractive to the connoisseur. To realize these desiderata, difficulties present themselves which can be removed only by the undivided and liberal support of those who are desirous of promoting innocent amusements, and thereby aiding social and mental refinement."

Mr. Mabbatt proceeds to state that the Music Hall of the Corn Exchange has been granted to him on liberal terms, and that he purposes giving six concerts next winter. Some concerts will also be given in the meantime, for which he has made spirited engagements. On Thursday next he has Mr. Alfred Mellon and the Orchestral Union, with Miss Louisa Vinning and Miss Lizzie Stuart (the latter young lady rendering her services gratuitously).

A choir of vocalists is to be in training during the summer months, under the direction of Mr. Cuisset.

**DUBLIN.**—A harp recital was given yesterday at 1 o'clock, in the Catch Clu' Room of the Antient Concert Hall, by Herr C. Oberthur, the celebrated harpist and composer. The room was filled by a fashionable audience, and we noticed amongst those present several of the leading musical professors and amateurs of Dublin. Herr Oberthur, whose fame is European as the best composer for the instrument on which he performs since Bochsa's time, was assisted in his recital by Miss Flynn, Mr. Levey, and Herr Elsner, and the programme was entirely made up of instrumental selections, in which these several musicians took part. A grand trio by Herr Oberthur, for harp, violin, and violoncello, opened the first part, and was admirably played by the composer, Mr. Levey, and Herr Elsner. The trio showed a felicity of treatment of the three instruments in combination and separately, and proved the author to possess "form," that rarest gift of composers. All the movements are reconstructed with regularly recurring periods, after the manner of the great writers, Mozart, Haydn, and Mendelssohn, in their symphonies and overtures. As a performer, Herr Oberthur has improved very considerably since his last appearance at the Philharmonic Society here, some three sea-

sons ago: and he manifested great brilliancy of touch and cleverness of execution in a fantasia on Flotow's opera, *Martha*, and a solo, "La Cascade," whilst his expressive power was sufficiently displayed in an "Elégie" upon P. Alvars, the harpist.

Miss Flynn is also a musician with much individuality of talent; she played with much ability Chopin's "Nocturne," and Mendelssohn's "Volkslied," from the "Lieder ohne Worte," and in the duo for piano and harp on Meyerbeer's *Huguenots* she was perfectly equal to her task. Mr. Levey and Herr Elsner played in the several concerted pieces in which they took part with their usual distinguished ability.—*Daily Express*, Feb. 13.

**ELLAND.**—On the 10th instant, a concert took place in the National School-room, when the following vocalists were engaged:—Mrs. Sunderland, Miss Crossland, Mr. Hinchcliffe, and the new orchestral band from Halifax, conducted by Mr. W. H. Whitaker.

**HOLMFIRTH.**—On the 6th inst. Master Albert Lister Peace, the youthful organist of Holmfirth Church, gave a grand concert of miscellaneous music in the Town Hall, Holmfirth, which was numerously attended by a respectable audience. The vocalists were Miss Heaton, Mrs. L. Peace, Messrs. H. Ramsden, Gledhill, and Crosland, with Mr. Delavanti and others. The programme was a choice selection of the most popular music, the several portions of which were sung in a manner that drew from the audience most enthusiastic plaudits. Master Peace accompanied on the piano, and his performances were of a highly meritorious character.

**HUDDERSFIELD.**—On Tuesday night last, a goodly company assembled at the theatre for the purpose of hearing Mr. Henry Russell, whose "farewell entertainment" had been extensively placarded for some days previously. The "agent" took the money at the door, and filled his pockets with about £25. At five minutes to eight he left the money-taking spot and went round, as it was thought, to the stage. Instead of this, however, the "agent" bolted, and nothing has been seen of him since. Mr. Russell, we believe, was hundreds of miles off whilst this hoax was being played.

**LEEDS.**—On Tuesday evening last Mr. Thackeray delivered, before the members of the Leeds Mechanics' Institute and Literary Society, one of his course of four lectures, entitled "The Four Georges, and Court and Town Manners during their Reigns." The lecture on the Third George was given in the Music Hall, which was densely crowded.

**ORATORIO PERFORMANCE.**—At the People's Concert held on Saturday last, Mendelssohn's *Christus* and Haydn's *Creation* were performed by Mrs. Sunderland, Mr. Suchet Champion, Mr. Weiss, and a full band and chorus, conducted by Mr. Spark. The whole performance went off with great success.

**LOUTH.**—An excellent concert was given in the Town Hall on the 16th ult., by the members of the Louth Musical Union, assisted by the Anemoic Union, consisting of Messrs. A. and H. Nicholson, Maycock, Winterbottom, Owen, Hutchins, C. and T. Harper, with Miss Julia Bleaden as vocalist. The selections given by the Anemoic Union were much applauded. The Louth Musical Union joined the above artistes in the overture, *Il Barbiere* and *Zauberflöte*, Haydn's No. 3, ("Surprise") symphony, Mendelssohn's "Wedding March," and a set of waltzes, "The Lago Ce-lano," by Mr. C. F. Willey. The precision with which the above-named pieces were executed deserves great praise, the society being formed but a year ago. The overture to *Il Barbiere* and the waltzes were remarkably well rendered. Mr. R. Hubbard was an excellent leader, and Mr. C. F. Willey, a most efficient conductor.

Jullien is expected here on the 15th of April next.

**LUDDENDEN.**—On the 9th instant, a concert was given in the National School-room. This building has been recently considerably enlarged, and the concert was given for the benefit of the building fund. The vocalists were Mrs. Sunderland, Miss Freeman, Mr. J. Wood, and Mr. Hinchcliffe. The singing was excellent, and gave great satisfaction. About £15 was realised towards the debt on the place.

**ROCHESTER.**—Operatic performances were given last week at the Theatre Royal by an English opera company, embracing the services of Miss Galton Pyne, Mr. Manley, and Mr. E. Rosenthal. The gentlemen have been very well received. The operas represented have been *Maritana*, *La Sonnambula*, *The Bohemian Girl*, *Der Freischütz*, and *Il Barbiere*.

**MANCHESTER.**—Since our last report from this northern metropolis, or as it is derisively termed "Cottonopolis" (Manchester can afford to bear the rub), several interesting gatherings have taken place at the New Free-trade Hall and elsewhere; perhaps, amongst the many, none may have been more completely novel than the event of Saturday evening last, on which remarkable day (St. Valentine's) the ever busy Dr. Mark essayed "a grand juvenile ball," the music being supplied by his clever "little men." It was admitted to have been, even by the most sceptical, a complete success; a very large number of almost fairy little dancers were gathered together on the occasion, and in good truth did the "little maids and men" enjoy the unique pleasure provided for them; a proportionately large number of papas and mammas were also assembled to watch the evolutions of their respective miniature humanities. In addition to these portions of the vast assemblage, for which the floor of the hall was specially prepared, the galleries were filled by admiring observers of the busy scene below. The dancing commenced at seven o'clock, and terminated at about half-past ten. The "good little maids and men,"—who, by the way, had comported themselves admirably,—were coached and otherwise conveyed home, probably soon to be safely lodged in the arms of the drowsy god, Morpheus, and we venture the opinion, in most cases, to dream of the happy scenes in which their terpsichorean doings had formed a prominent portion of the interesting details. The whole affair was admirably managed, and reflected great credit upon all parties concerned. We may add that the indefatigable Dr. Mark has promised to revisit us in the winter of the present year. We are quite sure that his numerous young friends will welcome him with right hearty goodwill.

Miss Catherine Hayes gave two concerts this week (19th and 21st inst.). These comet-like visits are denominated "Farewell Concerts." We do not understand the sense of using the term "Farewell" in these "How d'ye do, good-bye affairs;" however, we suppose that such celebrities go "scot free" in whatever way they may be announced.

A further batch of important concerts is advertised (preliminarily so) by Mr. C. Hallé.

**NORMANTON.**—On Monday week, Mr. Pew, of Leeds, gave a vocal and instrumental concert in the Church School-room (kindly lent by the vicar), for which he had engaged Miss Whitham, Mr. Henry Galer, Mr. Kirk, and Mr. Elsworth, as vocalists; with himself, Mr. Pitman, and Mr. Broughton as instrumentalists. Several songs and concerted pieces were rendered with great spirit and taste, and the instrumental portion of the concert was exceedingly good. The audience was a crowded one, and included the gentry and leading families of the neighbourhood.

**NOTTINGHAM.**—A concert is to be given on Wednesday next at the Mechanics' Hall, by a resident professor, Mr. I. O. Praeger. He is to play solos on the violin and pianoforte, and two of his juvenile pupils, the Misses Elizabeth and Rachel Caporn, are to perform on the latter instrument.

**YORK.**—A concert was given by the Committee of the York Institute on Tuesday evening, Feb. 10th, for which the following vocalists were engaged:—Masters Grayson and Creser, and Messrs. Smith, Barker, and Lambert, of the cathedral choir. Instrumentalists: oboe solo, Signor Baricelli; leader, Mr. Hunt; pianoforte, Mr. Dennis. Mr. Smith was very successful in his song, "Olden Time," and Mr. Barker delighted the audience by his sweet and chaste rendering of the ballad, "The Maid of Llan-gollen." Keller's beautiful song, "Land of each dear and joyous feeling," was well sung by Mr. Lambert, who was encored in the song "The Irishman's Confession," when he gave Cron's "Kitty O'Neil." The trio, "My sweet Dorabella," was beautifully sung by Messrs. Smith, Barker, and Lambert, and was loudly encored. The boys' voices were very effective in the glees, "Blue Bells of Scotland" and "Stay, pythée, stay," and the duett, "The Butterfly," received excellent treatment at the hands of Messrs. Barker and Lambert. The band played some overtures and dance-music in good style, and the concert was brought to a conclusion by the National Anthem.

**ORGAN.**—*See Organ.*

We have had much satisfaction in testing the quality and powers of an organ, recently completed by Bishop and Starr, for

the Cathedral Church of Hobart Town. We subjoin the specification:—

**GREAT ORGAN.—GG to F.**

1. Open diapason.
2. Stopped diapason.
3. Dulciana.
4. Clarabella to C.
5. Principal.
6. Twelfth.
7. Fifteenth.
8. Trumpet to G.
9. Trumpet to GG (one octave).
10. Flute (open from C).

**PEDAL.**

12. Open diapason.
13. Stopped diapason.
14. Principal.
15. Fifteenth.
16. Sesquialtera (3 ranks).
17. Horn.
18. Hautboy.
19. Bourdon, from GGG, 24 feet tone,  $\frac{1}{2}$  octave.

**SWELL.—Gamut G to F.**

11. Double diapason.

**COUPLERS.**

- Swell to Great.  
Great to Pedal.  
5 Composition Pedals.

The builders are not to be blamed for any omission or peculiarity in the laying out of this organ, since the instrument has been built according to directions forwarded from Hobart Town. The absence of a sesquialtera from a great organ possessing a reed stop, is an omission with which an experienced builder is never likely to be twitted, that is, if he is allowed any voice in the specification; and the adherence to the time-honoured English custom of constructing organs with either GG manuals or pedal is an improbity of which it is equally improbable that we should have to accuse any English maker, now that we have got more than half way through the nineteenth century. Messrs. Bishop and Starr should surely have had some control over the arrangement of so important an affair as a cathedral organ, or some organist of standing and experience should have been applied to for advice. Perchance the organist elect at Hobart Town is not a pedalist, and the G compass has been chosen that his ignorance of the modern school of organ-playing may be screened by having an instrument with more manual compass at command than the decidedly-sensible C plan provides. This is the only reason our imagination offers for adopting a compass which appears to us opposed to common sense, and which certainly debars future organists from performing the music of the greatest German writers for the instrument, or the able arrangements of the accomplished English organists of the present day. We must not, however, find great fault with the cathedral authorities of Hobart Town, since the question of compass has been only recently settled in this country. The English builders have been sufficiently cautious and deliberate about the adoption of the CC scale for both manual and pedal, and it is scarcely to be expected that the discussions on the subject in this country have been carefully watched by our friends at the antipodes, nor must it be taken for granted that they have agreed to the conclusion we have arrived at. The sending of a good English organ to so great a distance is a matter of rare occurrence; and it is more likely that the compass known to have been conventional in England has been determined upon, without giving that important portion of the plan a moment's consideration.

If we do not drop the question of compass in the present instance, our readers will think that we are adopting a strange mode of expressing the satisfaction with which we have tried, and listened to, the Van Diemen's Land organ. Let us therefore hasten to say that the instrument itself is deserving of high praise. All the pipes are of spotted metal, and every stop runs throughout, with the exception of the clarabella, which only goes to treble C (below the stave), and the dulciana, the lowest octave of which is supplied by the stopped diapason. The trumpet in the great organ is divided in order that the lower octave may be available on the pedal when the full swell is employed (either alone or coupled to a few stops on the great). The swell is of such point and power that this strong base is by no means out of character, and opportunity is given for some fine effects. We are not aware whether this arrangement was suggested by the Hobart Town folks, or if it occurred to the builders after the swell was completed; at any rate, it is an excellent way of extending the compass of the swell, though only available in *forte* passages. The sesquialtera in the upper manual is something towards an atonement for the absence of a third rank harmonic stop in the great organ, but we are totally at a loss to conceive why even this should have been dispensed with. Our distant friends cannot be averse to harmonic stops, or they would have forbidden the 12th in the great, and the mixture in the swell:

not confessing to such aversion, why not have had a sesquialtera instead of the 12th? The sesquialtera provides a corroboration of the unison tone at the same time that it gives a brilliancy to the chorus not attainable by other means. The 12th is, we believe, confessedly employed toadden the 15th, and it is not corroborative; *ergo*, give us a sesquialtera before a 12th.

The double diapason is metal, with the exception of one octave, and the stopped diapason in the swell is metal as far as the treble C afore-mentioned. This latter stop is of a very peculiar and beautiful tone, and of so distinct a character that a wood stopped diapason might have been safely employed (in addition) on the same manual. Nos. 2, 3, and 10 constitute an excellent choir organ. The dulciana is less sluggish in speech than is customary, and we consider it an improvement. The pedal bourdon, as far as we can judge from a trial in a building of comparatively small dimensions, is fine, and, in the lowest octave, appears to have quite the tone of an open stop. An opinion, however, cannot fairly be pronounced on such pipes after hearing them in a limited space: they must be heard in an area as large as that for which they are specially intended.

Of the five composition pedals, we really think two might have been spared for the swell. They all act on the great organ, drawing in the following order:—3:—1 . 2 . 3 . 4 :—2 . 3 . 10 :—1 to 7:—Full.

Last week Mr. J. Beaven gave two performances on this instrument, and on Monday last Mr. J. T. Cooper exhibited its powers. Classical selections of music were given on each occasion.

## Foreign.

Mr. St. Leon, formerly ballet master of the Grand Opera at Paris, had the honour of performing on the violin at the Court of Coburg-Gotha a few days since. The reigning Grand Duke came and shook the artist by the hand, and after expressing admiration at his performance, conferred on him the Order of Merit.

"The celebrated pianist, Liszt," says the *Constitutionnel*, "has entered the religious order of Franciscan Monks at Pesth. M. Hermann, another pianist of note, has entered a religious house in the south of France."

## Reviews.

THREE CHARACTERISTIC PIECES FOR THE PIANOFORTE. By J. HALLETT SHEPPARD. (Addison and Co.)

These sketches for the pianoforte are severally entitled "Absence," "The Return of Spring," and "Autumn Winds." They are indicative of scholarship and considerable musical feeling, but are by no means equal in merit. "Absence" we do not care about; it is as fidgety and restless as any wife might be expected to be, when sitting up till cat's hours for her husband, but is not expressive enough to convey any idea of that romantic "absence" which "makes the heart grow fonder." The music is not tender enough, Mr. Sheppard.

"Return of Spring" is very fresh, and is boldly written. A melody of some originality is well treated, and its leading phrase carefully preserved throughout the five pages which are occupied by this sketch. We should, however, have preferred a bolder finale.

"Autumn Winds" has a subject of pleasing simplicity, which might have been varied by a more agreeable episode than that which has been given (in B flat). The writing in this portion is far too laboured. The original subject appears again, and concludes the piece, the form of accompaniment being—in our opinion, unwisely—dropped for two and a-half lines of the last page. The very monotony which the composer appears to have endeavoured to avoid, forms the charm of this *morceau*, and would certainly be more "characteristic" of the little poetical extract with which the piece is headed:—

"The leaves of summer pass away,  
The winds blow damp and cold."

" Yet the wind will grow calm and the willow will sleep."

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Gledhow, February 12, 1857.

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not confessing to such aversion, why not have had a sesquialtera instead of the 12th? The sesquialtera provides a corroboration of the unison tone at the same time that it gives a brilliancy to the chorus not attainable by other means. The 12th is, we believe, confessedly employed to deaden the 15th, and it is not corroborative; *ergo*, give us a sesquialtera before a 12th.

The double diapason is metal, with the exception of one octave, and the stopped diapason in the swell is metal as far as the treble C afore-mentioned. This latter stop is of a very peculiar and beautiful tone, and of so distinct a character that a wood stopped diapason might have been safely employed (in addition) on the same manual. Nos. 2, 3, and 10 constitute an excellent choir organ. The dulciana is less sluggish in speech than is customary, and we consider it an improvement. The pedal bourdon, as far as we can judge from a trial in a building of comparatively small dimensions, is fine, and, in the lowest octave, appears to have quite the tone of an open stop. An opinion, however, cannot fairly be pronounced on such pipes after hearing them in a limited space: they must be heard in an area as large as that for which they are specially intended.

Of the five composition pedals, we really think two might have been spared for the swell. They all act on the great organ, drawing in the following order:—3:—1 . 2 . 3 . 4 :—2 . 3 . 10 :—1 to 7 :—Full.

Last week Mr. J. Beaven gave two performances on this instrument, and on Monday last Mr. J. T. Cooper exhibited its powers. Classical selections of music were given on each occasion.

## Foreign.

M. St. Leon, formerly ballet master of the Grand Opera at Paris, had the honour of performing on the violin at the Court of Coburg-Gotha a few days since. The reigning Grand Duke came and shook the artist by the hand, and after expressing admiration at his performance, conferred on him the Order of Merit.

"The celebrated pianist, Liszt," says the *Constitutionnel*, "has entered the religious order of Franciscan Monks at Pesth. M. Hermann, another pianist of note, has entered a religious house in the south of France."

## Reviews.

THREE CHARACTERISTIC PIECES FOR THE PIANOFORTE. By J. HALLET SHEPPARD. (Addison and Co.)

These sketches for the pianoforte are severally entitled "Absence," "The Return of Spring," and "Autumn Winds." They are indicative of scholarship and considerable musical feeling, but are by no means equal in merit. "Absence" we do not care about; it is as fidgety and restless as any wife might be expected to be, when sitting up till cats' hours for her husband, but is not expressive enough to convey any idea of that romantic "absence" which "makes the heart grow fonder." The music is not tender enough, Mr. Sheppard.

"Return of Spring" is very fresh, and is boldly written. A melody of some originality is well treated, and its leading phrase carefully preserved throughout the five pages which are occupied by this sketch. We should, however, have preferred a bolder finale.

"Autumn Winds" has a subject of pleasing simplicity, which might have been varied by a more agreeable episode than that which has been given (in B flat). The writing in this portion is far too laboured. The original subject appears again, and concludes the piece, the form of accompaniment being—in our opinion, unwisely—dropped for two and a-half lines of the last page. The very monotony which the composer appears to have endeavoured to avoid, forms the charm of this *morceau*, and would certainly be more "characteristic" of the little poetical extract with which the piece is headed:—

"The leaves of summer pass away,  
The winds blow damp and cold."

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## EQUAL TEMPERAMENT.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

DEAR SIR.—As the letter of Dr. Wesley directly attacks the question of "Equal Temperament," which you will remember I have at some length advocated, I cannot allow even that erudite member of the musical profession to pronounce a judgment condemnatory, without at least raising (once and again) my voice in support of what I dare to tell the learned Doctor will, probably in his lifetime, (may he live long!) become universal. I shall not pretend to enter into the lengthy details of the very extended statements contained in the said epistle, but I must just glance at one or two points therein. In the first place, I would remark, that where the cost is not a consideration, the GG compass is, undoubtedly, far preferable to the mere CC limit. If, however, funds are at command for even a further *extended* scale, by all means adopt the CCC manual compass. As to the judgment of the professor of organ *playing* being unserviceable or worthless (Mr. W. L. Smith says it is worse than even that), the facts we so often see, as to the very unsuitable nature of the arrangements made in organs required for particular purposes, are ample evidences of the lamentable mistakes that are made, all of which might have been avoided had an experienced professional organist been consulted! It will, on the most cursory inquiry, be quite clear that it is the lower part of the scale in the large organ that is the costly portion of the instrument, and this may (probably will) account for the adoption of the CC limit in so many recent instances; but, where a distinct pedal organ of ample pretensions exists, the question of manual compass is not so entirely a question of vital importance. In the case of the pedal organ, I do not subscribe to Dr. Wesley's argument as regards the uselessness of taking the said pedal organ lower than GGG, as it must be admitted that a dignity and grandeur exists in the very gravity and depth of tone, which a mere CCC organ can never possess; this is, however, a very important question when the *cost* has to be in any way considered.

Having digressed thus far from my original intention, I resume the subject of "temperament." The learned Doctor, certainly not very politely, raises the question as to the satisfactory condition of any man's *ear* who can endure equal temperament in the tuning of an organ. Now, I dare to tell this authoritative personage that I am fully aware that some keys are certainly better in tune when tuned by the unequal method, but (and the *but* is important) are we to shut up many beautiful keys—to deny ourselves the advantages of unrestricted modulation by the question that must (if we have the accuracy of ear that is implied) present itself, *viz.*, how far may we indulge in this modulant inclination, without having our accurate ear fearfully offended? True it is that the "Equal Temperament" does render all the keys somewhat out of tune, but what an advantage does it not present to us!! Instead of being hemmed in by the fears that one may possibly touch those keys when the "wolf" is most apparent, we have the free exercise of our unrestrained invention, and the privilege of developing our untrammeled thoughts, modulative and transitional. To simply assert that "Equal temperament will not do for organs," is only to deny the existence of acknowledged facts! I would not seek to deprive the erudite Doctor of his right to form his own estimate of the system in question, but to venture to raise a doubt as to the correctness of the *ear* provided by Dame Nature for the Doctor's fellow men, is only to assert, that all such as have tolerated the pressure of "Equal Temperament" in organs are possessed of questionable auricular members! But if this may be said of such as only tolerate the argued absurdity, what shall we say of those who not only tolerate but urge the universal adoption of the method? Verily they must be in a condition pitiable indeed!! and truly their name is legion!!!

I must apologise for the exceeding length of my letter: it is extended far beyond what I had intended it to have been. The subject is, however, one I think very important, and therefore, for "Equal Temperament" I still, as ever, shout "Hip ! hip !! hip !!! hurrah!"

Ever yours very truly,

IMPERFECT FIFTH.

THE MUSIC OF CHURCHES (*continued*).

To proceed to consider the congregations we have classed under the second head. These, though listeners in some degree, cannot properly be called an audience; for there is nothing to hear that can fill the meaning of the word, but in every other respect they come under the same head as the preceding class. Perhaps our stranger might be inclined to believe them a peculiar sect, one of whose tenets appropriated the duty of praising God especially and solely to the poor, and confined that of the better endowed to the seeing that this was done; or he might imagine that the Mahomedan belief in the distribution of souls, as received by popular prejudice, existed here, with a slight variety; and that, as the Turk is said to deny them to women, so the creed of our silent congregation refused to recognise their existence in the rich and the so-called respectable, leaving the burden

or the blessing exclusively for the poor. This class of congregational statues assume an attitude generally standing, perhaps they even look at the words so imperfectly droned over; but except for the organ, which points the way they ought to go—making more flagrant their omission to follow—saving for this, our pre-supposed stranger might be puzzled to guess what they were about, or, if informed what they believed themselves to be doing, might wonder why they should think it necessary to go through the ceremony at all, considering the very slight meaning or importance they must attach to it. Our exposition of this class has answered with a most decided negative our two determining questions—Do these people sing the praises of God?—Do they offer to Him of the very best they possess?

The third class answer perfectly, or rather literally, to both the conditions required. They sing the praises of God, and it is probable that they do it in the best manner they are able. But in any social accomplishment are we satisfied to use without culture or practice the mere raw material of it? Would a young lady or gentleman be satisfied to go to a ball, possessing no more of the accomplishment of dancing than the mere native power of miscellaneous saltation? And do they not in many cases think five or six hours a-day well spent in musical practice to enable them to entertain their friends? A sixth part of this time and labour would be sufficient to enable them to assist in celebrating the praises of God in a manner more worthy of His sanctuary. The clergyman is expected to learn how to read well, in order to enable him to perform his part in the rights of worship in a proper manner. Why should not the congregation be equally careful to prepare themselves for the fit performance of theirs?

Our aim in the foregoing remarks has been rather to lay before the reader a glaring anomaly between our implied belief and our actual practice in the worship of God in the church, than to suggest any means of remedying it. To do this effectually, it is necessary that the patient should be first convinced that he requires the prescription; and, even supposing this condition fulfilled, the circumstances, powers, and positions of the several congregations of the Church of England differ so much from each other, that any special details of a plan to meet such a variety of cases would savour rather of the quack than the regular practitioner. If only every congregation were seriously convinced of our premises, that it is our duty to sing the praises of God in the church, and that we ought to do this in the best manner we are able, the remedy of the present anomalous and, we must add, disgraceful state of the church in this respect would present itself as the natural growth of the conviction.

We will only so far depart from the rule we had laid down for ourselves, as to offer in conclusion a hint or two as to the means whereby something might be done to promote the cause we have been arguing, and, to the best of our ability, endeavouring to recommend.

Why should not every church have its society for the general practice of the music with which they propose to celebrate their Maker's name on the Sabbath, superintended by the clergyman, and directed by the organist or by some other musical professor? The whole congregation might be divided into two classes, only distinguished from each other by the rate of subscription, say severally a penny or twopence per week. Among several of the Wesleyan and Independent congregations this instruction and practice takes place in the chapel; but if this should be objected to in the church, there is generally a school-room that might be made available for the purpose of weekly practice, and by voluntary subscription no doubt the means might be raised to procure a harmonium or some other cheap musical instrument. Of course it would be necessary with an uninstructed congregation to begin with the simplest style of music; but we should lay it down as a rule, that no music can be too good, so that the whole, or a very large majority of the congregation join in it; and where this is the case, too, there will not be that danger from the pride of personal exhibition entering as an alloy into the individual offering of praise and thanksgiving. Such meetings, also, would have a secondary effect beside that first proposed. They would not only in themselves form a salutary relaxation, but they would supply the domestic circle of all classes with a harmless and refining enjoyment. Music has been hitherto too much the ally of dissipation, if not of vice. It is worth consideration, that in the pursuit of a higher duty we may be enlisting its powerful influence in the cause of religious feelings and domestic peace.

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## EQUAL TEMPERAMENT.

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DEAR SIR,—As the letter of Dr. Wesley directly attacks the question of "Equal Temperament," which you will remember I have at some length advocated, I cannot allow even that erudite member of the musical profession to pronounce a judgment condemnatory, without at least raising (once and again) my voice in support of what I dare to tell the learned Doctor will, probably in his lifetime, (may he live long!) become universal. I shall not pretend to enter into the lengthy details of the very extended statements contained in the said epistle, but I must just glance at one or two points therein. In the first place, I would remark, that where the cost is not a consideration, the GG compass is, undoubtedly, far preferable to the mere CC limit. If, however, funds are at command for even a further *extended* scale, by all means adopt the CCC manual compass. As to the judgment of the professor of organ *playing* being unserviceable or worthless (Mr. W. L. Smith says it is worse than even that), the facts we so often see, as to the very unsatisfactory nature of the arrangements made in organs required for particular purposes, are ample evidences of the lamentable mistakes that are made, all of which might have been avoided had an experienced professional organist been consulted! It will, on the most cursory inquiry, be quite clear that it is the lower part of the scale in the large organ that is the costly portion of the instrument, and this may (probably will) account for the adoption of the CC limit in so many recent instances; but, where a distinct pedal organ of ample pretensions exists, the question of manual compass is not so entirely a question of vital importance. In the case of the pedal organ, I do not subscribe to Dr. Wesley's argument as regards the uselessness of taking the said pedal organ lower than GGG, as it must be admitted that a dignity and grandeur exists in the very gravity and depth of tone, which a mere CCC organ can never possess; this is, however, a very important question when the *cost* has to be in any way considered.

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Ever yours very truly,

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THE MUSIC OF CHURCHES (*continued*).

To proceed to consider the congregations we have classed under the second head. These, though listeners in some degree, cannot properly be called an audience; for there is nothing to hear that can fill the meaning of the word, but in every other respect they come under the same head as the preceding class. Perhaps our stranger might be inclined to believe them a peculiar sect, one of whose tenets appropriated the duty of praising God especially and solely to the poor, and confined that of the better endowed to the seeing that this was done; or he might imagine that the Mahommedan belief in the distribution of souls, as received by popular prejudice, existed here, with a slight variety; and that, as the Turk is said to deny them to women, so the creed of our silent congregation refused to recognise their existence in the rich and the so-called respectable, leaving the burden

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two rows of keys, containing fourteen stops, with all the latest improvements; suitable for a Church, Chapel, or Concert-room. Application to be made to H. Whitehead, 51, Coney-street, York.

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**PIANOFORTES, Seventeen Guineas;**

warranted by a stamped guarantee for seven years, having metallic plate, full extent of compass, and all recent improvements. All music half-price, excepting the cheap and bound works. Orders by post attended prompt per return.

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The return of Youth to their respective Boarding-Schools induces a solicitude from parents and guardians for their personal comfort and attraction, and

**ROWLANDS' MACASSAR OIL,** for accelerating the growth and improving and beautifying the hair.

**ROWLANDS' KALYDOR,** for improving the skin and complexion, and removing cutaneous eruptions, and

**ROWLANDS' ODONTO,** or Pearl Dentifrice, for rendering the teeth beautifully white, and preserving the gums, are considered indispensable accompaniments for the attainment of those personal advantages so universally sought for and admired.

Beware of spurious imitations.

The only GENUINE of each bears the name of "Rowlands" preceding that of the article on the wrapper or label.

Sold by A. ROWLAND and SONS, 20, Hatton-garden, London, and by Chemists and Perfumers.

Book Auction Rooms, 191, Piccadilly.—Established 1794.

**MESSRS. PUTTICK and SIMPSON**

beg to announce that their season for SALES OF LITERARY PROPERTY has commenced. In addressing executors and others entrusted with the disposal of libraries and collections (however limited or extensive) of manuscripts, autographs, prints, pictures, music, musical instruments, objects of art and vertu, and works connected with literature and the arts generally, they would suggest a sale by auction as the readiest and surest method of obtaining their full value: and conceive that the central situation of their premises (near St. James's Church), their extensive connection of more than half a century's standing, and the careful circulation of their catalogues in all parts of the country, and when necessary, throughout Europe and America, are advantages that will not be unappreciated. Messrs. P. and S. will also receive small parcels of books or other literary property, and insert them in occasional sales of property of a kindred description: thus giving the same advantages to the possessor of a few lots as to the owner of a large collection. Libraries catalogued and arranged, and valued for the probate or legacy duty, or for public or private sale.

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KING have the honour to announce their CLASSES for DANCING, Department, and Calisthenic Exercises have RE-ASSEMBLED at their residence, Belmont-house, No. 74, Queen's-road, Bayswater Schools and families attended.

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**MR. JOHN HOUGH MARSHALL,** of 86, Hatton-garden, Solicitor and Attorney of the Court for Relief of Insolvent Debtors, of upwards of twenty years' experience, offers his services to those persons whose affairs are embarrassed (in town or country) to obtain immediate protection of person and property, from all County Court and other proceedings, and conduct their business through the Court under the New Act, without imprisonment. Charges from 2s 10d., which may be paid by instalments.

**N.B. CAUTION.**—The public is cautioned against other Advertisements nearly resembling this, emanating from persons who have no right or title to practise in the above Court.

In order to guard against imposition, parties are earnestly advised to inspect the "Law List" for the present or former years, and carefully observe that the name of the person they are about to entrust with their business appears therein, as none but certified attorneys are allowed to practise in the court.

Mr. Marshall's experience is attested by the fact of his having successfully conducted 3231 cases through the Court within the last five years.

**HOLLOWAY'S OINTMENT & PILLS.**

By the joint action of these two inestimable specifics, all cutaneous eruptions are quickly banished from the system, the worst description of wounds or ulcers are easily eradicated, the morbid matter which nature finds injurious to her is thrown out, and a thoroughly healthy state of the blood and fluids is the result, restoring a sound mind and body to sufferers all after other treatment has been found ineffectual; in many cases saving surgical operations, and even life itself, by their miraculous powers.

Sold by all medicine vendors throughout the world: at Professor Holloway's Establishments, 24, Strand, London, and 80, Maiden-lane, New York; by A. Stampa, Constantinople; A. Guidily, Smyrna; and E. Muir, Malta.

**Exhibitions, &c.****DANCING.—The STRAND ACADEMY**

for DANCING, REMOVED to more spacious rooms, 6, Newman-street, Oxford-street. Private lessons at all hours, and evening classes for instruction in the new and successful dance, "La Varsoviana" (introduced in London at this establishment). Also the whole of the modern dances taught, with the advantage of practising with ladies and partners. An assembly every Friday evening. Terms, 2s. 6d. a lesson, or 1 guinea a quarter.—Note the address—6, Newman-street, six doors from Oxford-street.

**PHOTOGRAPHIC SOCIETY.**

Now Open, the FOURTH ANNUAL EXHIBITION of the PHOTOGRAPHIC SOCIETY, at the Gallery of the Painters in Water-Colours, 54, Pall-Mall East.—Admission, 1s. Catalogue, 6d.

**GORDON CUMMING, THE LION SLAYER,**

will give his new and popular Entertainment, illustrating his Exploits and Adventures in the Far Interior of South Africa, every evening (except Saturday), at 8. Morning representation every Saturday at 3 o'clock. Piano, by Mr. Harris Wilson.—Admission, 1s. and 2s.; Stalls (which may be taken daily, between 11 and 4, without extra charge), 2s.—Piccadilly.

## Exhibitions, &amp;c.

(Continued.)

**ARCHITECTURAL EXHIBITION,**  
and Collection of Building Materials and Inventions,  
Suffolk-street, Pall-mall east.—Open from 9 till dusk.  
—Admission 1s.; or by season tickets, at all times  
and to all the lectures, 2s. 6d.

JAS. FERGUSON, F.R.A.S.,  
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**GRAND GERMAN FAIR & MUSICAL PROMENADE.** REMOVED from the Portland Bazaar to the Portland Gallery, opposite the Royal Polytechnic Institution, Regent-street. Open from Ten a.m. till Six p.m. Admission free.

**FLEMISH SCHOOL of PAINTING.**—The FIRST EXHIBITION of PICTURES by modern artists of the Flemish School at the Gallery, 121, Pall-mall. Open daily, from 10 till 5. Admission 1s. each. Catalogue 6d.

VAN DEN BROECK, Sec.

**COLOSSEUM of SCIENCE and ART**  
Company (Limited).—Royal Colosseum, Albany-st., Regent's-park, under the patronage of Her Majesty the Queen and H.R.H. Prince Albert.—The public is hereby informed that the above magnificent exhibition, constructed on a scale of grandeur second only to the Crystal Palace, combining within its walls all the leading features of the several London exhibitions, is now open daily at 12, and 7 in the evening, under the direction of Dr. BACHOFFNER, F.C.S. Grand Promenade and other Concerts, by the orchestra of the Crystal Palace, Sydenham, under the direction of Herr Manns.—Colossal Panoramas of London by Day and Night, with appropriate music by Mr. Beresford on Messrs. Bevington's splendid apollonicon—Dissolving Views—Stupendous Cascade and Mountain Torrent of Real Water, Swiss Scenery, &c.—Selections of Glees, Madrigals, and P. rt Songs, by the Orpheus Glee Union—Grand Saloon, Bazaar, Swiss Cottages, Conservatory, Aviary, and Stalactite Caverns—Gigantic Panorama of Lisbon Before and After the great Earthquake, &c. Admission reduced from 4s. 6d. to 1s.

**MADAME TUSSAUD'S EXHIBITION,**  
Bazaar, Baker-street, Portman-square.—Full-length portrait models of DOVE and PALMER are now added to the Exhibition.—Admittance, 1s.; extra rooms, 6d. Open from 11 till dusk, and from 7 to 10. Brilliantly illuminated at 8 o'clock.

**SALLE VOUSDEN, 315, Oxford-street.** ten doors from Regent-circus, has been fitted up and decorated expressly for the representation of the new and original Entertainment, entitled THE UNITY OF NATIONS, by Valentine Vouuden, as performed by him for 300 consecutive nights in Dublin. Every evening during the week (Saturday excepted). Doors open at half-past 7, to commence at 8 o'clock. Admission, 1s.; unreserved seats, 2s.; stalls, 3s., which may be secured at Mr. Mitchell's, Royal Library, 33, Old Bond-street.

**PHILHARMONIC HALL, Newman-st.,**  
Oxford-street.—GRAND PROMENADE CONCERTS AND BALL. Open at Seven; commence at a quarter-past. Ball at half-past Eight. Amphitheatre, 6d.; Boxes, 1s. (including Ball). The Concert will be supported by the Ravill Family (from the Nobility's Concerts), Miss Matilda Taylor (from Her Majesty's Theatre), and other Vocalists of celebrity. The Band, considerably augmented, will be conducted by Mr. G. Hayward. The spacious Ball Room re-decorated. A new orchestra built, and various improvements made for the comfort and convenience of its numerous patrons.

**RUSSIA: its Palaces and its People.**—GREAT GLOBE, Leicester-square.—A new and magnificent DIORAMA, in 40 immense tableaux, of Russian Scenery, with novel scenic effects, and the sites and scenes of the memorable events of the late campaign.—The Ural Mountains—Nijni Novgorod during the Fair—Panoramas of St. Petersburg and Moscow.—The Coronation of the Czar in the Grand Cathedral of the Assumption. Explanatory lectures at 8 and 9. Admission to the whole building, 1s.

**MR. W. S. WOODIN'S Olio of Oddities,** with new costumes and various novelties, vocal and characteristic every evening (Saturday excepted), at 8. A Morning Performance every Saturday, at 3. Private boxes and stalls may be secured without extra charge at the Box-office, Polygraphic Hall, King William-street, Charing-cross. The Hall has been entirely redecorated.

**MISS P. HORTON'S Popular Illustrations.**—Mr. and Mrs. T. GERMAN REED will give the above ENTERTAINMENT, at the Gallery of Illustration, EVERY EVENING (except Saturday), at 8 o'clock. A Morning Performance every SATURDAY, at 2 o'clock.—Stalls, 3s., 2s., 1s., may be secured at the Gallery, and at Cramer, Beale, and Co. s, 201, Regent-street.

## BURFORD'S SEBASTOPOL.

This PICTURE will shortly CLOSE. The Panoramas of St. Petersburg and Bernese Alps remain open. Admission 1s. to each. Open from 10 till dusk.

## Theatrical Announcements.

## THEATRE ROYAL, HAYMARKET.—

Under the Management of Mr. Buckstone. THIS EVENING (Saturday), to commence at 7 with the new and greatly successful Comedy, in Three Acts, entitled DOUBLE-FACED PEOPLE. Characters by Mr. Buckstone, Mr. Chippendale, Mr. Compton, Mr. W. Farren, Mr. Rogers, Miss Reynolds, Mrs. Poynter, and Mrs. E. Fitzwilliam. After which, the new drama, called A WICKED WIFE, in which Mr. Howe, Mr. Compton, and Miss Reynolds will appear. To conclude with (for the last night but six) the pantomime of THE BABES IN THE WOOD; or, Harlequin and the Cruel Uncle.

## THEATRE ROYAL, ADELPHI.—

Proprietor and Manager, Mr. B. WEBSTER. Nightly overflows to all parts of the house.—Third Week of the celebrated American comedians, Mr. and Mrs. Barney Williams, the Real Irish Boy and Yankee Gal.—Roars of laughter at the new comic drama of Barney the Baron.—Every evening A Night at Notting-hill, in which Mr. Wright will appear.—Last week of the popular pantomime of Mother Shipton, until Easter Monday (in consequence of the arrangements made with Mr. and Mrs. Barney Williams). Sir Bean and Harlequin, Madame Celeste.—THIS EVENING, OUR GAL. Caroline Morton, Mrs. Barney Williams, with the popular song of "Bobbing Around." A NIGHT AT NOTTING-HILL: by Messrs. Wright, Paul Bedford, F. Hall, Mrs. Chatterley, and Miss Mary Keeley. The new drama of BARNEY THE BARON. Barney O'Toole, Mr. Barney Williams, with the song of "Shileah Gra Machree." To conclude with the successful alliance of burlesque and pantomime, uniting modern comedy with old English pantomime, and called MOTHER SHIPTON, HER WAGGER! or, Harlequin Knight of Love and the Magic Whistle. Sir Beau and Harlequin (à la Watteau), Madame Celeste; Constance and Columbine (à la Watteau), Miss Wyndham; Scaramouch (à l'italienne), Mr. Le Barr; Clown and Pantaloan (à l'anglaise), Mr. Garden and Mr. Moreland; other characters by Messrs. Paul Bedford, J. Bland, R. Romer, F. Hall, Misses Mary Keeley, K. Kelly, Arden, &c.

## ROYAL PRINCESS'S THEATRE.

Under the Management of Mr. CHAS. KEAN. Last Week but One of the Pantomime.—THIS EVENING, THE CORSICAN BROTHERS. The Pantomime every evening. A Midsummer Night's Dream will be repeated on Monday next, Feb. 26, for the 100th time. On Tuesday next, Feb. 27, there will be a Juvenile Night, on which occasion the performances will commence with the Pantomime. To conclude with A Midsummer Night's Dream.

## LYCEUM THEATRE ROYAL.

Lessee . . . Mr. Charles Dillon. TO-NIGHT, in consequence of the overflow to its reproduction, the tragedy of OTHELLO will be repeated. On Monday, Tuesday, and Friday, A Life's Ransom. On Thursday, The Cagot. On Saturday, Othello. The entertainments will conclude every evening with the highly successful and gorgeous burlesque and pantomime CONRAD AND MEDORA; or, Harlequin Corsair and the Little Fairy at the Bottom of the Sea. Miss Woolgar, Mrs. C. Dillon, Mr. J. L. Toole, &c.

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## THEATRE ROYAL, DRURY LANE.—

Lessee, Mr. E. T. SMITH.

Acting-manager . . . Mr. Charles Mathews.  
Stage-manager . . . Mr. Robert Roxby.  
Scenic-artist . . . Mr. Wm. Beverley.

The eminent comedian, Mr. CHAS. MATHEWS, will perform one of his most popular characters every evening.

Ninth Week of the great Pantomime. Nightly overflows. The free list suspended.

On Monday and Tuesday, February 23rd and 24th, her Majesty's servants will perform the popular comedy.

## MARRIED FOR MONEY.

Characters by Messrs. Chas. Mathews, R. Roxby, A. Younge, Templeton; Mrs. Frank Mathews, Miss Mason, and Miss M. Oliver.

On Wednesday (being Ash-Wednesday) there will be no performance.

On Thursday, Friday, and Saturday, February 26th, 27th, and 28th, will be performed

## A GAME OF SPECULATION.

Principal characters by Messrs. Chas. Mathews, Robt. Roxby, A. Younge, Tilbury, G. Honey, Vincent, Templeton, Gordon, Worrell; Miss M. Oliver, Mrs. Selby, Miss Barnes, and Miss E. Wadham.

To conclude with, every evening, 59th, 60th, 61st, 62nd, and 63rd time, the most successful Pantomime of the season, entitled

SEE, SAW, MARGERY DAW; or Harlequin Holiday, and the Island of Ups and Downs.

The Scenery, entirely new, painted by and under the direction of Mr. William Beverley. The Comic scenes constructed by Harry Boleno. The peculiar grotesque opening invented and written by E. L. Blanchard.

The Best Pantomime Company in England.

Two Harlequins. Herr Deulin and Signor Veroni.

Two Sprites . . . The Brothers Elliott.

Two Pantaloons . . . Mr. Barnes and Mr. G. Tanner.

Two Clowns . . . Messrs. Harry Boleno & Flexmore.

The Gent . . . Mr. Halford.

Two Columbines. Madame Boleno and Miss Honey.

GRAND BALLET. Miss Rosina Wright, Mdles. Jenny and Emille Osnont, and upwards of 130 Coryphées.

## STRAND THEATRE.

Decided success of THE PRIDE OF POVERTY; or, The Real Poor of London, which will be played every evening till further notice. On Monday next, the HOWARD FAMILY from AMERICA, including Little Cribdela Howard, will commence a brief engagement, introducing their most popular dramas. Stalls, 3s.; boxes, 2s.; pit, 1s.; gallery, 6d.

## ROYAL SURREY THEATRE.

Fifth Week of the great play of A BIRD IN THE HAND WORTH TWO IN THE BUSH—the very best play of the age. VIRGINIUS on alternate nights: Virginia, Mr. Creswick. To conclude every evening with the great pantomime of HARLEQUIN AND THE SUMMER QUEEN—the very best pantomime of the day.

## GREAT NATIONAL STANDARD THEATRE, Shore-ditch.—New Drama and the Grand Comic Pantomime, with its great effects, every evening. The original General Tom Thumb will appear This Evening. No advance in the prices.

## ASTLEY'S ROYAL AMPHITHEATRE.

Lessee and Manager, Mr. Wm. Cooke. The decided and triumphant success of the dramatic opera of ROB ROY demands the announcement of its repetition every evening. The press, without exception, speaks of it in the most eulogistic terms. The original music is sung, while Mr. W. Cooke's interesting Equestrian Illustrations are effectively blended with the libretto. After the opera, the skillful Scenes in the Circle, and the equestrian comic pantomime of PAUL PEY ON HORSEBACK. Commence at 7. Dress boxes, 4s.; upper boxes, 3s.; private boxes, from 2s.—no charge for booking; pit, 2s.; gallery, 1s.; upper gallery, 6d.

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